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interests involved. The inevitable candour of the historical biographer can never be unwelcome to those who honour the Queen's memory aright. Truth with her was an enduring passion." Accordingly Mr. Lee speaks quite frankly about certain foibles — the fondness for German relatives, the strong native prejudices and predilections which needed to be schooled, the bad taste in art, and the somewhat morbid tendency of mind which led to the accumulation of sepulchral memorials. Justice gets its due, but there is no exaggerated display of candor. Mr. Lee always remembers the Queen's fundamental honesty of character, her sympathy with her subjects, and her profound sense of public duty. "Far from being an embodiment of selfish whim, the Queen's personal sentiment blended in its main current sincere love of public justice with staunch fidelity to domestic duty, and ripe experience came in course of years to imbue it with much of the force of patriarchal wisdom, even with 'something like prophetic strain.' In her capacity alike of monarch and of woman, the Queen's personal sentiment proved, on the whole, a safer guide than the best-devised systems of moral or political philosophy."

In such a brief note it is only possible to point out the essential difficulties of Mr. Lee's problem and to comment upon the temper in which he has approached them. As regards contents, the prospective reader expects to find the political element a strong one. Indeed, the domestic life of the Queen is hardly touched upon, apart from its bearing upon public issues and public duties. The concluding chapter on her position and character is but one of forty-nine and is contained in fourteen pages. The praise which Mr. Lee merits is that of having steered a difficult course with great skill, of having won the success which is due to honesty, and of having written the best sketch of the Queen's character in relation to her reign.

CHARLES W. COLBY.

The Three Years' War. By CHRISTIAAN RUDOLF DE WET. (New York: Charles Scribner's Sons. 1902. Pp. x, 448.)

THIS work, which purports by its title to be a history of the late war between Great Britain and the South African Republic, is a simple narrative of the part taken in that war by the author. Though formally dedicated to his "fellow subjects of the British empire," it is addressed, as appears in the preface, to the general public of the civilized world.

Christiaan Rudolf de Wet was mustered into the commando of the District of Heilbron in the Orange Free State October 3, 1899, as a private burgher, and laid down his arms May 31, 1902, as general commander-in-chief of the Orange Free State armies. It would be interesting to learn the particular causes of his rapid rise; what, if any, had been his previous training and experience as a soldier; what was his political backing — for in the militia army of the Boers it must have been an important factor; what was his age and parentage; what had been his early schooling and higher general education. But, as already intimated, the work is not a biography. On these interesting questions it leaves

the reader in the dark. By his exploits de Wet proved himself a man of strong will, great fertility of resource, and abounding health and vitality ; and his comments show Christian faith in God, and a simple trust in His siding with the weaker battalions when they have right on their side.

Of the 426 pages of text 104 are appendixes consisting of correspondence and reports (1) of the meeting of the general representatives to consider the military situation, May 15, 1902, (2) of the conference at Pretoria between a commission of the national representatives and Lords Kitchener and Milner, to agree upon terms of peace, May 15-28, 1902, and (3) of the meeting of the special national representatives which considered and accepted the terms agreed upon, May 20, 1902. To the political and perhaps to the military student the appendixes will prove the most interesting part of the work. They show better than the narrative the desperate straits to which the Boers were reduced by the strategy and tactics which the author criticizes and ridicules. The blockhouse system he dubs the blockhead system (p. 260). General Botha, addressing the general representatives, May 16, 1902, said : " A year ago there were no blockhouses. We could cross and recross the country as we wished, and harass the enemy at every turn. But now things wear a very different aspect. We can pass the blockhouses by night, but never by day. They are likely to prove the ruin of our commandos." De Wet never thought that the Boers could win their cause except by divine intervention, on which, however, he never ceased to rely. At the final meeting of the representatives he said : " God was our only hope when the war began. And if, when the war is over, victory lies with us, it will not be the first time that faith in God has enabled the weaker nation to overthrow the stronger " (p. 408).

Having no definite prospect of success, he could not have any final strategic aim. His operations necessarily lack the unity which results from pursuing a general idea, of moving steadily upon a definitive objective. His narrative is correspondingly fragmentary. He presents no general view of the political or military situation at the outbreak of hostilities ; no statement of resources in men, money, or munitions of war ; no description of the theater of operation ; no plan or project of offense or defense ; and he acknowledges himself incapable of describing or discussing operations in which he did not himself participate. His only purpose seems to have been to kill, capture, and destroy, whenever and wherever he could. He resents the appellation of guerrilla, but does not suggest any term more appropriate to the officers and men of his command, and seems to ignore the definition of the word. He inveighs with more force than justice against what he regards as wanton destruction and cruelty on the part of the British. When an army on the defensive is defeated and broken up, and proceeds to operate in separate and detached bands, subsisting off the country without established bases or lines of supply, the enemy has nothing left to do but to carry the war home to the people.

In material and manufacture the book is worthy of its highly reputable publishers. As frontispiece it contains an expressive and doubtless faith-

ful likeness of the author by John S. Sargent. For the rest, the illustrations consist of four plans from sketches by the author, and four maps (three of South African territory and one of England and Wales) all on one sheet. These productions are no credit to the publishers, and hardly any assistance to the reader. The plans are the barest outlines of *terrain*. To make use of the maps one must have good eyes and a good light or strong glasses. The reader is never referred to any particular map, but is left to hunt for what he wants with the assistance of such powers of divination as he may happen to possess. He is likely, therefore, to give up the maps as impossible, and trust to the text and his imagination for his geographical bearing. There is a full index, in which, however, the hero of the story, De Wet himself, is signally slighted.

JOHN BIGELOW, JR.

Japan: Its History, Arts, and Literature. By CAPTAIN F. BRINKLEY. [Oriental Series, Volumes VII. and VIII.] (Boston and Tokyo: J. B. Millet Company. 1902. Pp. 396; 450.)

China. By CAPTAIN F. BRINKLEY. [Oriental Series, Volumes IX.-XII.] (Boston and Tokyo: J. B. Millet Company. 1902. Pp. iv, 426; 273; 285; 292.)

THE complete work of the accomplished editor of *The Japan Mail*, for thirty years a capable and enthusiastic student of the language, literature, art, history, and politics of Japan, is now before us. Its chief value lies in the revelation of the environment of the native artists who have so aided the historical development of the nation. Old Japan was a rich and wonderful "world outside of money" and science. Having no invaders or hostile pressure from without, the islanders developed from within those elements of action and counter-action by which progress is possible. Each clash of novelty from the Asian continent came as a literary, intellectual, religious, or artistic impulse. Political emissaries were few indeed. Even when the Japanese themselves invaded Korea, their famous harrying ground, the results were seen chiefly in the appropriation by them of both art and artists, and not in the possession of land nor in counter hostilities. Captain Brinkley, devoting one volume to the ceramic art of Japan, writes familiarly from direct knowledge, paying his respects critically and abundantly to the conjectures of European writers. Under his treatment it is seen clearly that while European art and its derivatives stand for representation, that of the orient, and especially of Japan, stands for pure design. Japanese art is mostly decorative and weak in figure-painting, and the reason is plain. The Japanese artists have never appreciated the contours of the human figure, and studies of the nude would have shocked the sense, not of decency but of refinement. Until the nineteenth century and the rise of the Hokusai and Ukiyo-yé (passing world) style of painting, the subject-matter of art lay in the precincts of the court and the temple, where the exposure of any part of the person except the face and hands was deemed a gross